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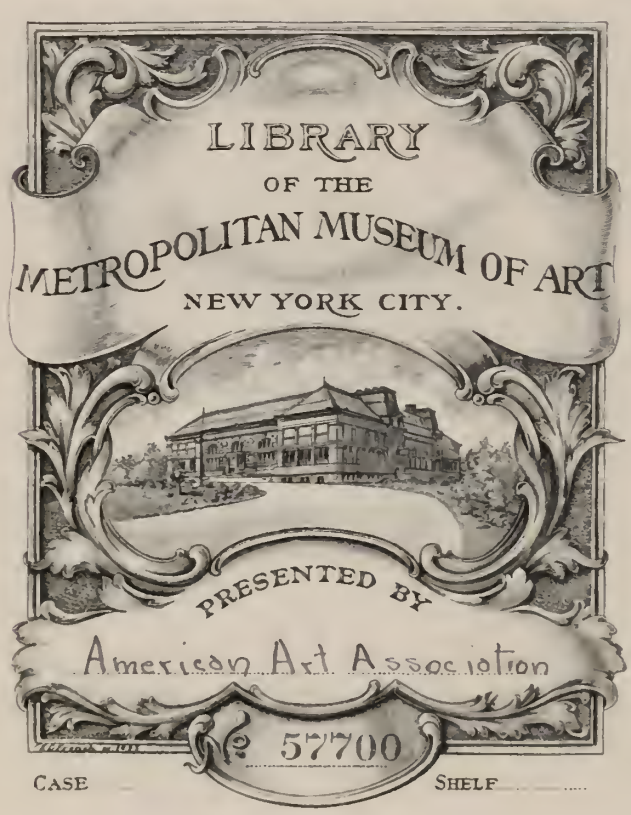

THE ANDRÉ HARPMAN COLLECTION

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FREE PUBLIC EXHIBITION

From Saturday · October 15 Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Thursday Evening October 20
Beginning at 8:15 O'clock

EXHIBITION & SALE AT THE
AMERICAN ART GALLERIES
Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY
Mr. O. Bernet & Mr. H. H. Parke
American Art Association · Inc
MANAGERS
1927

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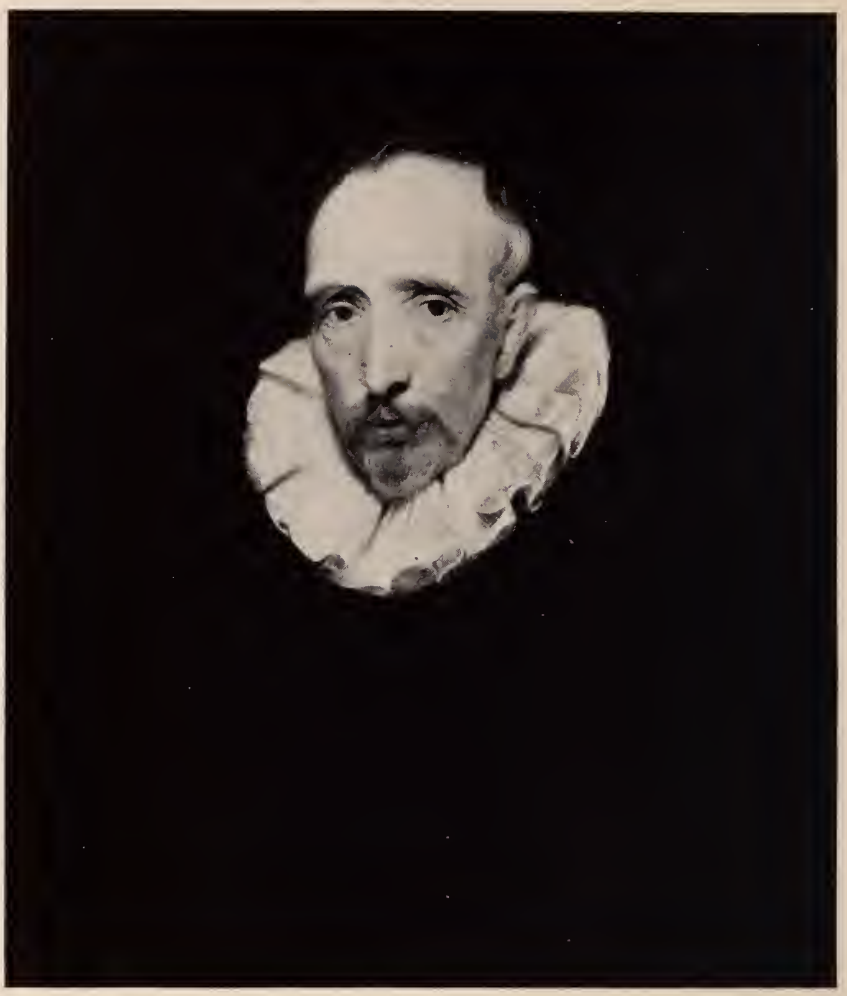

No. 65. Cornelius Van der Geest: after Vandyck
By Sir Thomas Lawrence, P.R.A.

ENGLISH LANDSCAPES & PORTRAITS
EUROPEAN SCENES & STUDIES

Examples by "Old" Crome, Ladbrooke, Vincent, Stark, the Nasmyths, Pourbus, Kneller, Allan Ramsay, Beechey, Carle Van Loo, Sir Thomas Lawrence and The Herrings, Sr. & Jr.

SOLD BY ORDER OF
THE OWNER

UNDER MANAGEMENT OF THE
American Art Association
INCORPORATED
New York
1927

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
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These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

FOREWORD

THE André Harpman collection is of special interest on account of the numerous works belonging to the British Schools of landscape painting of the eighteenth and nineteenth centuries. This was the era in which Gainsborough and above all Constable took up the tradition of Ruysdael, transformed it with an insular originality, and inaugurated the modern school of realistic landscape. These were among the first to accept literally the hues of nature and to translate to canvas or panel the effects of movement, of atmosphere and light, not in a grand or romantic way, but in a style characteristic of the English countryside.

Their influence has been both profound and universal, insomuch as they have caused the most original and vital branch of painting, at the present time, to be that of landscape.

During the first years of the nineteenth century, various local centres also came into being and contributed in their turn to the interest and originality of English art. The most important of these is the Norwich School, which produced some landscape painters worthy to rank with the best, i.e., Crome, Ladbrooke, Vincent and Stark.

In Scotland, the Nasmyths, father and son, diligently pursued the art with considerable brilliance; perhaps more detailed and minute in expression, but withal an intimate knowledge of and love for domestic country and the ever changing effects of the sky.

The art of portraiture in oils is represented by the works of Pourbus [the younger], Kneller, Allan Ramsay, Beechey, Jean and Carle Van Loo, Ledoux, and John Russell the pastellist. There is an excellent portrait of a gentleman ascribed by the well known expert, W. Roberts, to Gilbert Stuart, a superb copy of Vandyck's famous portrait of Cornelius van der Geest by Sir Thomas Lawrence, and a small water-color sketch by John Singer Sargent.

Among the smaller decorative paintings, there are three or four of the renaissance period; several Dutch, Flemish, French and Venetian scenes of the seventeenth and eighteenth centuries; some studies by the gifted animal painters, the Herrings, Senior and Junior, and two excellent small Dutch portraits by Cornelis Verelst.

S. F.

EVENING SESSION

Thursday, October 20, 1927 at 8:15 O'clock

Catalogue Numbers 1 to 93 Inclusive

J. F. HERRING, Jr.

British: ?—1871

200.—

1. *SET OF TWELVE WATER-COLOR PAINTINGS*

Presenting scenes from the life of a race-horse.

Height, 8¾ *inches; length*, 12¾ *inches*

From Christie, Manson & Woods

JAN VAN GOYEN

Dutch: 1596—1656

105.—

2. *MARINE*

An expanse of calm grayish-blue water with sailing ships and small boats with anglers; at left a small jetty of rafters.

Panel: Height, 7 *inches; length*, 10 *inches*

PHILIP WOUVERMAN [Attributed to]

Dutch: 1619—1668

3. *STABLE WITH FIGURES*

130.— The shaded interior of a stable with seven tethered horses and two figures in the foreground. At right, an equestrian figure on a white horse has just entered through the open arched doorway.

Indefinite signature at lower right

Panel: Height, 8½ *inches; length,* 10½ *inches*

Presented by J. Y. F. Cooke

From the "Red Cross" sale at Christie, Manson & Woods, 1915. This picture was sold several times during the war for the Red Cross

H. DONSELAAR

Flemish:

4. *A VIEW NEAR DELFT, HOLLAND*

60.— At the right of the composition a wooded pathway with a figure in red passing the thatched barn. At left a receding view of landscape with the village in the distance. Above is a tinted blue sky across which fleecy clouds are drifting.

Signed at lower left, H. Donselaar

Panel: Height, 9 *inches; length,* 12 *inches*

NICOLAAS BERGHEM

DUTCH: 1624—1683

5. *LES VOYAGEURS*

90. Upon the pathway in the foreground are picturesquely garbed maids, one mounted upon a donkey. Background of receding mountainous landscape, and to the right, dominating the composition, a huge rock. Under a cloudy blue sky.

Panel: Height, 9½ *inches; length,* 12½ *inches*

Engraved by Aliamet; published by T. Major, Paris

Collection of the Marquis d'Argenson, Paris

SCHOOL OF GUARDI

VENETIAN: XVIII Century

6. *VENETIAN SCENE*

60. At the left the façade of the Doge's palace, the column and monolith of St. Mark's, the piazzetta animated with small figures. At the right the deep blue waters of the Canal dotted with gondolas.

Panel: Height, 10 *inches; length,* 12 *inches*

LOUIS G. E. ISABEY

FRENCH: 1803—1886

7. *FISHING SCENE*

100. Illumed by the morning light is the impression of a grayish sea, upon which are several vessels and in the foreground fishermen manning their boat. At left are two draft horses.

Signed at lower left with the initials: E. I.

Panel: Height, 10½ *inches; length,* 13 *inches*

Certified by W. W. Sampson & Sons, Haymarket, London
From Bernheim jeune et fils, Paris
Collection of the late W. A. Coats, Esq., Hamilton, Scotland

JOHANN CHRISTIAN KLENGEL

GERMAN: 1751—1824

8. *WOODY STREAM WITH FIGURES*

55. A wooded landscape, disclosing in the foreground a turbulent stream, at the left peasants and cattle.

Signed at lower left, KLENGEL, and dated 1773

Height, 10½ *inches; length,* 15½ *inches.*

Collection of His Grace, the Duke of Rutland, Belvoir Castle, Scotland
From the British Galleries, Haymarket, London

[Companion to the following]

JOHANN CHRISTIAN KLENGEL

GERMAN: 1751—1824

9. *WOODY STREAM WITH FIGURES*

55. Similar to the preceding, with variation in composition.

Signed at lower left, KLENGEL, and dated 1773

Height, 10½ *inches; length*, 15½ *inches*

Collection of His Grace, the Duke of Rutland, Belvoir Castle, Scotland

From the British Galleries, Haymarket, London

[Companion to the preceding]

CORNELIS VAN POELENBURG

DUTCH: 1586—1667

10. *LANDSCAPE WITH CLASSIC FIGURES*

Ho. A limpid blue lake within castellated mountainous country, under a deep blue sky massed with clouds. In the foreground, in the sunlit clearing between lofty trees, is a mythological scene; dancing satyrs, nymphs and a centaur.

Height, 12½ *inches; length*, 17 *inches*

[Companion to the following]

CORNELIS VAN POELENBURG

DUTCH: 1586—1667

11. *LANDSCAPE WITH CLASSIC FIGURES*

40. Similar to the preceding, with variation in subject matter.

Height, 12½ *inches*; *length*, 17 *inches*

[Companion to the preceding]

SCHOOL OF REMBRANDT

DUTCH: XVII CENTURY

12. *THE BETRAYAL*

110. A composition of many figures portrayed in the elaborate Rembrandt-esque pattern of light and shade; exhibiting at the left Our Lord in long white garments, receiving the kiss of betrayal from Judas. At the right, immersed in transparent darkness, are the figures of the high priests with Roman soldiers.

Panel: *Height*, 13¼ *inches*; *length*, 18½ *inches*

PETER BRUEGHEL AND ROTTENHAMMER

FLEMISH SCHOOL: XVI CENTURY

13. *FÊTE MUSICALE OF VENUS AND FLORA*

70. A classic composition exhibiting at the left the semi-draped figures of Venus and Flora, and a figure playing a viol. At right cupidons are dancing upon a flower-strewn grassy glade, and others are hovering above.

Copper: *Height*, 14 *inches*; *length*, 18¼ *inches*

JOSEPH [CLAUDE] VERNET

FRENCH: 1712/1714—1789

14. *LOVERS FISHING IN THE BAY OF NAPLES*

70. The pleasant greenish gray waters of the bay with a full-rigged ship in the distance, and at right chalky cliffs. In the foreground by a rock are two figures; the man, in red coat, fishing, the girl holding a net. Ivory tinted sky.

This work has been engraved

Panel: Height, 15½ *inches; length,* 18½ *inches*

JAKOB VAN RUYSDAEL

DUTCH: 1628—1682

15. *THE WATERFALL*

210. At the distance a winding river flows into the foreground and falls in torrents over massive boulders. At left and right of the composition are wooded uplands, and beyond, the spire of a church silhouetted before a cloudy blue sky.

Height, 19½ *inches; width,* 15 *inches*

JOHN CONSTABLE, R.A. [?]

BRITISH: 1776—1857

16. *VIEW NEAR CHRISTCHURCH, DORSETSHIRE*

60. Receding view of wooded country and meadowlands. Nestling in the wooded area is a *villette* and the massive tower of a church. Under a cloudy blue sky.

Panel: Height, 10 *inches; length,* 14 *inches*

AFTER JAMES STARK

17. *ON THE THAMES NEAR MARLOW*

30. Under a dark gray stormy sky, a vista of the placid waters of the Thames, exhibiting at the right a barge with figures, one in a brilliant red cap.

Height, 14½ *inches*; *width*, 12 *inches*

NORWICH SCHOOL

Early XIX Century

18. *LOCH KATRINE*

35. Receding view of the loch nestling in the valley among blue mountains. In the foreground a rocky wooded area, and a stone bridge over which peasants and animals are passing. Under a cerulean-blue sky, banked with ivory clouds.

Panel: *Height*, 12 *inches*; *length*, 16 *inches*

THOMAS LUNY

British: 1758—1839

19. *MARINE*

30. Under a blue sky massed with cumulous clouds and with the reflection of a rainbow are turbulent bluish-green waters with various sailing craft.

Signed at lower left, T. Luny, and dated 1823

Height, 12 *inches*; *length*, 16 *inches*

THOMAS LUNY

British: 1758—1839

Pass

20. *THE LIGHTHOUSE*

A turbulent sea, the white-crested waves of the incoming breakers dashing against the lighthouse and jetty at left, and the chalky cliffs beyond, seen through a mist. At the right are two sailing ships and a small lifeboat. Above is a stormy blue sky.

Signed at lower left, T. Luny, and dated 1823

Height, 12 *inches*; *length*, 16 *inches*

CORNELIS VERELST

Dutch: 1667—1734

21. *PORTRAIT OF MISS ELIZABETH SCOTT*

20. Half-length figure looking to the observer, her hair dressed back from her forehead and falling in ringlets to her shoulders. She wears an ivory-white *décolleté* bodice, partly draped by a shaded blue mantle. Neutral background.

Height, 15 *inches*; *width*, 11½ *inches*

CORNELIS VERELST

Dutch: 1667—1734

22. *PORTRAIT OF MISS MADELINE SCOTT*

25. Half-length figure with grayish hair, a strand of which falls over her right shoulder, wearing a picturesque grayish-blue *décolleté* bodice with ruffled white collarette, partly draped by a crimson mantle. Dark background.

Height, 15 *inches*; *width*, 11½ *inches*

PATRICK NASMYTH

SCOTTISH: 1787—1831

23. *VIEW NEAR EPPING FOREST*

70. A thickly wooded landscape, disclosing a distant view of a village cupped in the valley. At the right upon a rocky eminence are lofty oak and elm trees silhouetted before a cloudy sky, and at the left foreground, three figures. Early work.

Panel: Height, 13¼ *inches; length,* 16 *inches*

PATRICK NASMYTH

BRITISH: 1787—1831

24. *THE OLD MILL*

80. A summer view of wooded landscape, the old mill at the right, its red tiled roof reflected in the water. At left two figures are fording the stream, one mounted on a white horse.

Panel: Height, 14 *inches; length,* 16½ *inches*

Collection of S. Gilbert Scott, Bourne End, England

JOHN FREDERICK HERRING, SR., S.B.A.

BRITISH: 1795—1865

25. *THE IRISH HUNTER*

250. The finely portrayed bay gelding, with slightly Roman nose, standing in a stall, with a Dalmatian hound at his feet.

Signed at lower left, J. F. HERRING, SR., and dated 1846

Panel: Height, 14 *inches; length,* 18 *inches*

[See illustration]

No. 25. The Irish Hunter

J. F. HERRING

British: XIX Century

26. *FARMYARD WITH HORSES*

190.— In the foreground a farmyard fenced off with palings, exhibiting at the right, under a thatched barn, three horses. At left are pigs, and beyond in the middle distance, a vista of a wooded pathway with cottages.

Signed at lower left, J. F. Herring, and dated 1867

Height, 16 *inches; width*, 16 *inches*

Collection of the Earl of Sandwich
Sold at Christie, Manson & Woods, 1926

[Companion to the following]

J. F. HERRING

British: XIX Century

27. *FARMYARD WITH HORSES*

Similar to the preceding, with variation in composition.

190. Signed at lower right, J. F. Herring, and dated 1867

Height, 16 *inches; width*, 16 *inches*

Collection of the Earl of Sandwich
Sold at Christie, Manson & Woods, 1926

[Companion to the preceding]

GEORGE VINCENT

British: 1796—1836

28. *ST. PAUL'S FROM THE RIVER*

35. In the foreground various sailing craft and rafts cast their reflections on the placid waters of the Thames. At left, viewed through a misty haze, the dome of St. Paul's, outlined before the setting sun.

Height, 15 *inches*; *length*, 20 *inches*

THOMAS LUNY

British: 1758—1839

29. *OFF THE NORTHUMBERLAND COAST*

35. An expanse of gray waters upon which are various sailing craft mistily silhouetted against the glow of a setting sun. At right, on the beach animated with figures, are peak-roofed cottages, and in the foreground a small dismantled sailing boat.

Signed at lower left, Luny, and dated 1824

Height, 15 *inches*; *length*, 20 *inches*

PATRICK NASMYTH [?]

Scottish: 1787—1831

30. *LANDSCAPE WITH FIGURES*

35. Two peasant figures and several sheep in a clearing in the foreground, flanked by a thatched cottage and farm buildings, with trees in autumn foliage, and a vista of receding meadowlands. At right the bluish-green waters of a pond on which are two ducks. Under an ivory tinted sky.

Signed at lower right, Patrick Nasmyth

Panel: *Height*, 16 *inches*; *length*, 20 *inches*

JOHN SINGER SARGENT, R.A., N.A.

AMERICAN: 1856—1925

31. *PORTRAIT OF A LADY*

220. Seated at a *poudreuse* before a draped background is the full-length figure of a distinguished lady, negligently leaning back in her chair; wearing a voluminous gray gown trimmed with violet braid.

Water-color: *Height*, 21 *inches*; *width*, 19½ *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

No. 31. Portrait of a Lady

SIR JOHN EVERETT MILLAIS, P.R.A.

British: 1829—1896

32. *EFFIE DEANS*

180. Three-quarter-length seated figure of a maiden, her head wistfully inclined to the right, wearing a long-sleeved white blouse, with a bunch of berries at her corsage, and a scarlet skirt. Leafy background.

Signed at lower right with the monogram, JM, and dated 1876

Height, 20 *inches; width*, 16½ *inches*

SIR WILLIAM BEECHEY, R.A.

British: 1753—1839

33. *PORTRAIT OF MAJOR GENERAL HOPGOOD*

160. Three-quarter-length erect figure of the young soldier, with longish hair and sideburns, facing the observer. He wears a crimson military tunic with epaulets and holds his plumed hat under his right arm. Neutral background.

Panel: *Height*, 21 *inches; width*, 16½ *inches*

Collection of the Hon. Henry Graves

HENRI FANTIN-LATOUR

French: 1836—1905

34. *THE SHEPHERDESS*

130. Three-quarter-length seated figure wearing a tight blue bodice and a full red and white skirt, and fondling a lamb. Cloudy blue sky background.

Signed at lower right, Fantin-Latour

Pastel: *Height*, 22 *inches; width*, 18 *inches*

Certified by Mr. H. W. Sabin, of London

[See illustration]

No. 34. The Shepherdess

ROBERT LADBROOKE

British: 1770—1842

35. *VIEW NEAR KINGSTON ON THE THAMES*

The foreground is occupied by a stream of evanescent water, spanned by a rustic bridge, upon which two children are angling. On the left bank, illumed by sunlight, is a cottage, before which is a peasant figure, between massive trees silhouetted before a deep blue sky. At right is an expanse of undulating country.

Panel: Height, 16½ *inches; length,* 23 *inches*

SCHOOL OF PETER BRUEGHEL

Flemish: XVI—XVII Century

36. *VILLAGE FESTIVAL*

A richly wooded scene exhibiting in the foreground an avenue animated with vivid figures at various pursuits. Above is a deep blue cloudy sky.

Height, 16½ *inches; length,* 23½ *inches*

GEORGE MORLAND

British: 1763—1804

37. *SAILOR'S FAREWELL*

In a softened morning light, on the shores of a deep blue sea, a sailor bids a tender farewell to his weeping sweetheart, their figures silhouetted before a vast slate-gray sky. At right a glimpse of a small fishing boat with two figures. A charming study.

Height, 23 *inches; width,* 17½ *inches*

Certified by W. W. Sampson & Sons, Haymarket, London

ALEXANDER NASMYTH

SCOTTISH: 1758—1840

38. *LAKE WINDERMERE*

90. Centring the composition is a thatched cottage beneath the shade of leafy elm trees, animated with figures and a dog. At right a vista of the blue waters of the lake and a receding view of mountains. Under a cloudy blue sky.

Height, 18 *inches; length*, 24 *inches*

PATRICK NASMYTH

SCOTTISH: 1787—1831

39. *LANDSCAPE WITH RUINS*

70. Autumnal wooded landscape exhibiting at the left an ivy-clad ruin, and children playing beneath silvery beech trees; in the middle distance a prospect of receding pasture lands. Above is an ivory tinted violet-blue sky.

Signed in the foreground, P. NASMYTH

Height, 20 *inches; length*, 24 *inches*

GEORGE HENRY HARLOW

BRITISH: 1787—1819

40. *CUPID AND PSYCHE*

100. The graceful figure of Psyche in clinging white robes, holding aloft the bow of Cupid, who is at her side, within a wooded landscape, the leafage of orchreous-brown tones.

Height, 25 *inches; width*, 20 *inches*

Collection of the late Sir Harry Waechter, Bart., C.M.G.

GEORGE HENRY HARLOW

BRITISH: 1787—1819

41. *VENUS AND CUPID*

170. Before a draped and wooded background is the classically draped figure of Venus, with Cupid behind her placing his hands over her eyes.

Height, 29½ *inches; width,* 24¾ *inches*

Collection of the late Sir Harry Waechter, Bart., C.M.G.

JOHN FREDERICK HERRING, SR., S.B.A.

BRITISH: 1795—1865

42. *THE RACE AT YORK*

350. Animated view of the course, with "FLYING DUTCHMAN" beating "VOLTIGEUR", at York, May 13th, 1831. In the middle distance by the rails are massed spectators. At left the Judge's stand, and at right, the owner's stand.

Signed at lower right, J. F. HERRING, SR.

Height, 17 *inches; length,* 27½ *inches*

JOHN FREDERICK HERRING, SR., S.B.A.

BRITISH: 1795—1865

43. *MARES AND FOALS*

450. A sunlit wooded grassland, in which are standing two well modeled thoroughbred mares, one gray, the other chestnut, with their foals. At right are a rooster and chickens. Background of cloudy blue sky.

Signed in the foreground, J. F. HERRING, and dated 1857

Height, 18½ *inches; length,* 28 *inches*

EARLY FLEMISH SCHOOL

44. *BOORS MERRYMAKING*

60. A Netherlandish village, disclosing at right a vista of undulating country, and at left, by the thatched dwellings, groups of Boors dancing to the pipes. At lower right, pigs by a trough. Under a grayish blue sky.

Height, 19½ *inches; length*, 25 *inches*

EMILE JEAN HORACE VERNET

FRENCH: 1789—1863

45. *HARBOR SCENE*

70. Under a violet tinted cloudy sky is a misty view of various sailing craft and at the left a lighthouse. In the foreground the quay animated with figures, some angling.

Height, 20½ *inches; length*, 30½ *inches*

EARLY FLEMISH SCHOOL

46. *MADONNA AND CHILD AND THE FLIGHT INTO EGYPT*

425 Before a meticulously executed castellated landscape is seated the ~~three-quarter~~-length figure of the Virgin Mother, wearing a deep blue fur-trimmed tunic and holding to her breast the semi-draped Infant Christ. Her reddish-brown hair is bound to her head by a fillet inscribed: MARIA. MATER. GRACIE. MATER. At right is a portrayal of the flight into Egypt.

Panel: *Height*, 19½ *inches; width*, 16 *inches*

GIOVANNI BELLINI [Follower of]

Italian: XV—XVI Century

47. *ENTHRONED MADONNA AND CHILD*

800.

Seated on a parapet before a green panel is the three-quarter-length figure of the Virgin Mother, her head inclined to the right and draped with a white veiling, wearing a crimson tunic and shaded blue mantle. She holds upon her lap the Divine Infant, Who clasps a bird in His left hand. Both figures are haloed. At left and right are prospects of wooded landscape; under a blue sky patterned with clouds.

Panel: Height, 20 *inches; width,* 16 *inches*

The above has been examined by Dr. Tancred Borenius, and a photograph with his autographed authentication on the back will be given to the purchaser. Mr. Borenius is of the opinion that this work is by a follower of Giovanni Bellini, and is particularly characteristic of Vincenzio Catena. Compare this picture of the Virgin and Child with two saints in the Budapest Gallery.

[See illustration]

No. 47. Enthroned Madonna and Child

GIOVANNI BELLINI [Follower of]

Venetian: First half of XVI Century

48. *MADONNA AND CHILD WITH ST. JOHN*

350. Three-quarter-length seated figure of the Madonna, wearing a white hood, and a voluminous green-lined, shaded crimson mantle. Seated upon her lap is the nude form of the Divine Infant, leaning toward and caressing the infant St. John, who stands at lower left. Landscape background, primitively patterned with trees, disclosing beyond, a range of blue mountains under a cloudy sky.

Panel: Height, 27 *inches; width,* 20½ *inches*

This work of superb coloring is certified by Dr. Trancred Borenius as of the school of Giovanni Bellini, painted circa 1520, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

No. 48. Madonna and Child with St. John

SIR JOHN EVERETT MILLAIS, P.R.A.

British: 1829—1896

49. *THE CHERRY GIRL*

475.

Half-length figure of a fair-haired girl standing to the left, with head gracefully inclined, her large blue eyes looking towards the observer. She wears an ivory sleeveless dress with blue skirt, and on her right wrist hangs her hat laden with cherries. Shaded and leaved background.

Signed at lower left with the monogram, J. M.

Height, 28 *inches*; *width*, 23 *inches*

[See illustration]

No. 49. The Cherry Girl

JEANNE PHILIBERTE LEDOUX

FRENCH: 1767—1840

50. *PORTRAIT OF A LADY IN CHARACTER*

235.

Vivacious half-length figure of a young lady, partly draped by a diaphanous veiling, her mobile face with large expressive blue eyes turned slightly to the left. Her fair hair is dressed in ringlets and tied with a mauve ribbon. Greenish-blue background.

Oval: Height, 29 *inches; width,* 23½ *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

CARLE VAN LOO

FRENCH: 1705—1765

51. *PORTRAIT OF MLLE. MARIE SALLE*

300.

Half-length figure with powdered hair dressed in tight curls, wearing a *décolleté vieux rose* dress, and holding a letter. Greenish blue background.

Height, 28½ *inches; width,* 23½ *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

No. 50. Portrait of a Lady in Character

JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

52. *PORTRAIT OF THE PRINCESS SOBIESKA*

175. Half-length seated figure with powdered and bejeweled hair, wearing a jeweled golden-yellow bodice and draped blue mantle. Architectural background.

Height, 30 *inches; width*, 25 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

EDGAR BUNDY, A.R.A.

BRITISH: Contemporary

53. *THE TOAST*

120. Within a Jacobean interior are three picturesquely garbed buccaneers, wearing plumed hats, grouped around a small table. The one in crimson is standing, proposing a toast.

Signed at lower right, EDGAR BUNDY

Height, 22 *inches; length*, 28 *inches*

ANTHONIE PALAMEDES [IN THE MANNER OF]

54. *CLASSIC COMPOSITION: A HOMERIC LEGEND* [?]

50. At left, upon a classic loggia, six female figures cower before the advance of an Amazon; at the right are two male figures.

Panel: Height, 21½ *inches; length*, 28½ *inches*

No. 52. Portrait of the Princess Sobieska

EDWARD WILLIAMS

British: 1782—1855

55. *CROSSING THE FERRY FROM BARTON CASTLE*

The castle occupies a rocky eminence to the left of the picture, overlooking on the right the placid waterway, animated with various sailing craft. In the foreground is the ferry, laden with cattle and their herdsman. Above is a fine blue sky, across which fleecy clouds are drifting.

Signed at lower left, E. Williams

Panel: Height, 21½ *inches; length,* 29½ *inches*

BERNARDO BELLOTTO

Venetian: 1723—1780

56. *VIEW ON THE GIUDECCA, VENICE*

Receding view of the deep green waters of the canal, animated with gondolas manned by picturesquely dressed figures. At left and right, meticulously painted, are the façades of various buildings. Above is a fine blue sky.

Height, 20 *inches; length,* 31 *inches*

Collection of S. Gilbert Scott, Bourne End, England

VENETIAN SCHOOL

XVIII Century

57. *THE DOGE'S PALACE, VENICE*

170. At the right of the composition are the façade of the Doge's palace and the Piazza of St. Mark's. At left the Grand Canal, upon which are various gondolas and small boats. Above is a blue sky massed with billowy clouds.

Height, 24 *inches*; *length*, 36 *inches*

ALLAN RAMSAY

Scottish: 1713—1784

58. *PORTRAIT OF FRANCIS VESEY*

90. Half-length bewigged figure facing the observer, wearing a white jabot and black coat. Vague background. [Restored.]

Height, 30 *inches*; *width*, 25 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

[Companion to the following]

No. 58. Portrait of Francis Vesey

ALLAN RAMSAY, R.A.

SCOTTISH: 1713—1784

59. *PORTRAIT OF MRS. FRANCIS VESEY [ELIZABETH KENRICK]*

140. Half-length dignified figure looking to the observer, wearing a graceful brown costume and blue mantle of the mid-eighteenth century. Neutral background. [Restored.]

Height, 30 *inches; width*, 25 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

[Companion to the preceding]

JAKOB VAN RUYSDAEL [FOLLOWER OF]

60. *LANDSCAPE WITH FIGURES*

70. Centring the composition, in a wooded landscape, are cattle and their herdsman fording a stream; at left two peasant figures are conversing. Cloudy sky background.

Panel: *Height*, 30 *inches; width*, 25 *inches*

No. 59. Portrait of Mrs. Francis Vesey [Elizabeth Kenrick]

BRITISH SCHOOL

XVIII Century

61. *PORTRAIT OF LADY CUMBERLAND*

270. Half-length figure seated to the right, her head turned toward the spectator, wearing a white linen headdress, high collarette and a rose-crimson jacket, disclosing a blue gown. Indefinite landscape background.

Height, 30 *inches; width*, 25 *inches*

FREDERICK YEATES HURLSTONE

British: 1800—1869

62. *PORTRAIT OF A LADY*

160. Half-length figure seated to the left, her head turned to the spectator, wearing a poke bonnet, and a black bodice trimmed with white lace and draped with a crimson scarf. Background of blurred foliage, disclosing at left a prospect of blue sky.

Height, 30 *inches; width*, 25 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

No. 62. Portrait of a Lady

GILBERT STUART

AMERICAN: 1755—1828

63. *PORTRAIT OF A GENTLEMAN IN A BLACK COAT*

475.

Half-length figure facing the spectator, of an elderly gentleman, probably a naval officer during the Revolutionary War, with gray hair brushed back from his forehead, prominent eyebrows and well defined features. He wears a white neckerchief and black jacket with rolled collar. Dark background. This fine head modeled in a quiet even light with luminous tones for the flesh tints, recalls much the technique of Raeburn.

Height, 30 *inches; width,* 25 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

JOHN [OLD] CROME

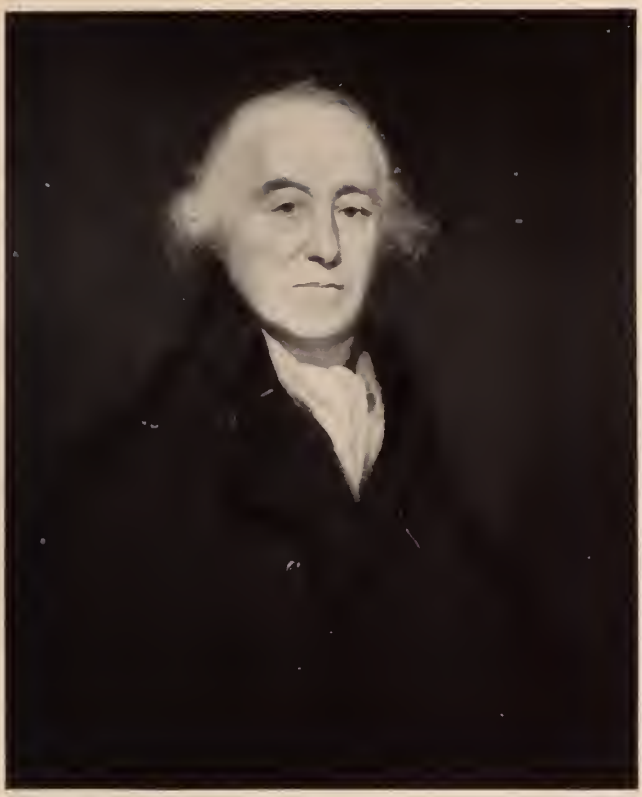
BRITISH: 1793—1842

64. *THE LANE NEAR GUILDFORD, SURREY*

125.

A herdsman with his sheepdog is driving his sheep into the foreground along a richly wooded byway, the leafage in the tinted autumnal shades of brown. At the left of the composition is a red-coated rustic figure seated amidst the bracken.

Height, 30¼ *inches; width,* 23¼ *inches*



No. 63. Portrait of a Gentleman in a Black Coat

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

65. *CORNELIUS VAN DER GEEST*: AFTER VANDYCK

1375.— Bust-length figure facing the observer, of an elderly gentleman with high intellectual forehead, grayish hair and Vandyck beard, above a white ruff. A fine objective rendering, in which the artist has retained the dark background to throw the carnations of the life-like partrician head well into rounded and sculptured relief, as in the original work.

Height, 30 *inches; width*, 25 *inches*

Collection of the late J. J. Angerstein, the former owner of the original Vandyck portrait, now in the National Gallery, London, and for whom Sir Thomas Lawrence made this admirable copy during the latter part of the eighteenth century.

This picture has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See Frontispiece]

RICHARD WILSON, R.A.

BRITISH: 1714—1782

66. *LUDLOW CASTLE*

80.— An expanse of lowlands seen veiled in misty atmosphere, with silvery beech-trees and saplings at left and right. Upon the bluff at the right is a turreted castle, and in the foreground a patch of evanescent water spanned by an arched stone bridge, over which an equestrian figure is galloping.

Signed at lower right, RD. WILSON

Height, 25 *inches; length*, 30 *inches*

[See illustration]

No. 66. Ludlow Castle

GEORGE VINCENT

British: 1796—1836

67. *VIEW NEAR MONMOUTH, SOUTH WALES*

50. Undulating and autumnal wooded landscape, through which flows a tranquil stream. In the middle distance, silhouetted against the ivory tinted sky, the steeple of a church and at right amidst the verdure, cottages. On the near bank of the stream are two figures.

Height, 24 *inches; length*, 33½ *inches*

PIERRE MIGNARD

French: 1610—1679

68. *PORTRAIT OF MADAME DE LA VALLIERE*

350. An elegant half-length portrait of the celebrated lady, wearing a lace-trimmed brocaded costume, her right hand raised to the broken *collet* of pearls, an incident alluded to in her memoirs by Madame de Sévigné. Her left hand rests upon a casket of jewels, containing presumably, among other articles, the ruby bracelet presented to her by Louis XIV.

Height, 32 *inches; width*, 25½ *inches*

[See illustration]

No. 68. Portrait of Madame de la Vallière

ANTONIO CANAL, Called CANALETTO

Venetian: 1697—1768

69. *CANNAREGIO AND CHURCH OF S. GEREMIA*

750. Panoramic view of the limpid blue waters of the lagoon, reflecting various buildings and the tall campanile of S. Geremia, and several gondolas. The quay, animated with figures and moored boats, occupies the lower left of the composition. Above is a fine blue sky massed with billowy clouds.

Height, 23 *inches*; *length*, 35 *inches*

[See illustration]

GASPARD DUGHET, Called GASPARD POUSSIN

Italian: 1613—1675

69a. *LANDSCAPE WITH FIGURES*

40. A richly wooded landscape, exhibiting at the left tall slender trees in autumn foliage, and at the right a towering cliff overgrown with shrubs and lichen, on the summit of which is a classic ruin. In the middle distance beyond, is a rocky eminence enveloped in a blue haze; vaguely seen in the foreground are two figures.

Height, 19½ *inches*; *length*, 26 *inches*

Collection of His Grace, the Duke of Rutland, K.G., Belvoir Castle Scotland

Collection of S. Gilbert Scott, Bourne End, England

No. 69. Cannaregio and Church of S. Geremia

FRANÇOIS POURBUS, THE YOUNGER

FLEMISH: 1570—1622

70. *MAURICE, PRINCE OF ORANGE AND COUNT OF NASSAU*

300.

A shaded and draped interior with tiled flooring, on which the full-length commanding figure of the Prince stands facing the observer, one hand upon his hip, the other resting upon the pommel of his sword. He wears a white ruff, striped tunic and knee breeches, and a richly braided surcoat, and is decorated with the insignia of the Order of the Garter. His plumed hat is upon a table at right.

Height, 43 *inches; width,* 33 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication and a history of the Prince on the back, will be given to the purchaser.

[See illustration]

No. 70. Maurice, Prince of Orange and Count of Nassau

JOHN RUSSELL, R.A.

BRITISH: 1745—1806

71. *PORTRAIT OF MASTER MILWARD*

450.

Life-size figure of a long-haired rosy-cheeked boy, standing in a wooded landscape, moving to the right but looking to the observer. He wears a fawn suit, white stockings and black buckled shoes, and carries a black hat. At right is a prospect of blue sea.

Height, 49 *inches; width*, 36 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

W. R. MAY

BRITISH: XIX CENTURY

72. *MARINE*

120.

The U. S. S. "Franklin" passing Cronborg Castle, Elsinore, June 30th, 1871.

Signed at lower left, W. R. MAY, and dated 1871

Height, 28½ *inches; length*, 36 *inches*

No. 71. Portrait of Master Milward

SIR WILLIAM BEECHEY, R.A.

British: 1753—1839

73. *PORTRAIT OF MADAME DE STAËL*

425. Before a draped crimson background revealing at lower left a vista of blue sky, is the well modeled half-length figure, seated in an armchair, looking to the spectator. Her hair is dressed with a lace French hood which meets her *décolleté* blue velvet dress at the corsage. Around her shoulders is a deep fur wrap, and in her left hand she holds a book.

Height, 36 *inches; width*, 28 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

JAMES STARK

British: 1794—1859

74. *CROSSING THE FERRY*

225. In the foreground an expanse of placid river reflects the lofty trees and weeping willows on either side. A ferry is crossing, laden with figures and two horses, one mounted by a red-capped yokel. Slightly to the right is a loch, through which a barge is passing. The scene is illumed by the warm light of a setting sun.

Height, 27½ *inches; length*, 40 *inches*

No. 73. Portrait of Madame de Staël

WILLEM VAN DE VELDE, THE YOUNGER

DUTCH: 1633—1707

75. *MARINE*

400. Below a fine sky with threatening storm clouds rising at the left, ~~is an~~ expense of greenish gray water, upon which are anchored various fishing craft. Centring the composition is the brig "L'ECLAIR" making for the open sea. At right a prospect of a fishing village.

Signed at lower left, W. VAN DE VELDE

Panel: Height, 29 *inches; length,* 39 *inches*

Collection of S. Gilbert Scott, Bourne End, England

SIR GODFREY KNELLER

BRITISH: 1646—1723

76. *PORTRAIT OF THE DUKE OF YORK [JAMES II]*

225. ~~Affected~~dly posed three-quarter-length figure of the young Duke in a long fair wig, leaning against a parapet, wearing a golden-brown doublet, the green and white linen sleeves with lace ruffles at the wrists, and a sword girded at his waist. Draped and wooded background.

Height, 50 *inches; width,* 40 *inches*

The above has been examined by the English expert, Mr. W. Roberts, and a photograph with his autographed authentication on the back will be given to the purchaser.

[See illustration]

No. 76. Portrait of the Duke of York [James II]

ROBERT LADBROOKE

British: 1770—1842

77. *CROSSING THE BROOK*

90.

A wooded scene exhibiting in the foreground a brook, towards which cattle are advancing. At the right two peasant figures crossing a rustic bridge. In the clearing in the middle distance are a flock of sheep and a peak-roofed dwelling. Portrayed under a fine blue sky.

Height, 27½ *inches; length,* 41 *inches*

ALLAN RAMSAY, R.A.

Scottish: 1713—1784

78. *PORTRAIT OF QUEEN CHARLOTTE*

95.

The erect regal figure wearing elaborate, gold-embroidered coronation robes, the mantle lined and trimmed with ermine. She stands before a state chair, her left hand touching the jeweled crown, which rests upon a blue velvet cushion on a table at her side. Draped background.

Height, 36 *inches; width,* 24 *inches*

BENJAMIN MARSHALL [Attributed to]

British: 1767—1835

79. *BAY HUNTER WITH GROOM*

160.

Upon a grassy plain, silhouetted against a gray-blue sky, is a finely rendered thoroughbred bay mare, saddled for hunting, with a groom at her head.

Signed at lower left, B. Marshall

Height, 26 *inches; length,* 36 *inches*

Collection of the Earl of Shaftesbury

JOSEPH [CLAUDE] VERNET

FRENCH: 1712/1714—1789

80. *THE WRECK*

Under an angry sky massed with dark clouds and flashed by lightning, is a turbulent sea with rocky coastline, the lighthouse silhouetted against the sky. In the right foreground a wrecked sailing vessel with rescued figures, and others hauling in a raft.

Height, 27½ *inches; length,* 35½ *inches*

BALTHAZAR PAUWEL OMMEGANCK

FLEMISH: 1755—1826

81. *LANDSCAPE WITH CATTLE*

A mountainous and wooded landscape, with a classic memorial occupying the centre of the composition, shaded by the branches of a gnarled oak tree. In the foreground, resting in the clearing by a stream, are naturalistically portrayed cattle, goats and sheep; at right, seen in deep shadow, their herdsman. Under a brilliant blue cloudy sky.

Height, 27½ *inches; length,* 36 *inches*

LORD LEIGHTON, P.R.A.

BRITISH: 1830—1896

82. *SPIRIT OF THE FOREST*

Three-quarter-length figure with chestnut hair, wearing a loose-sleeved white robe, girdled at the waist with a mauve sash. In her right hand she holds a rose. Background of blurred foliage.

Height, 39 *inches; width,* 28 *inches*

PAUL MARIE LENOIR

FRENCH: 1850—1881

83. *THE BATHERS*

70. A mystical island under the shade of huge ilex trees with gnarled and lateral branches. Grouped in a colorful composition around the grotesque blue fountain are oriental maidens in various attitudes, some partially draped and others in kimonos, holding parasols. In the foreground opalescent water, with water-plants and fluttering fowl.

Signed at lower right, P. LENOIR, and dated 1874

Height, 23 *inches*; *length*, 45 *inches*

Collection of the late Lord Rhonda

Exhibited at the Paris Salon

JAMES POLLARD

BRITISH: 1797—1859

84. *THE ROYAL MAIL*

525. An undulating wooded spring landscape with a byway in the foreground on which is a stage-coach animated with figures, and drawn by four horses, the near pair mottled gray.

Signed at lower right, J. POLLARD

Height, 30 *inches*; *length*, 41 *inches*

Collection of the late William Barron, Esquire

JOSÉ MARTINEZ

SPANISH: 1612—1682

85. *THE RATCATCHER. [PORTRAIT OF THE ARTIST]*

Shaded interior of a studio, in which is seated the artist, wearing a tattered black robe and a skull cap, and holding a rat trap. At his side is an alert dog, and perched upon his shoulder is a cat. Peering from behind an easel, in deep shadow, is a tousled-haired boy.

Height, 40 *inches; width*, 36½ *inches*

Authenticated by N. Mitchell of London

NICO JUNGMAN

DUTCH: CONTEMPORARY

86. *THE YOUNG MOTHER*

Before a Dutch landscape background is a maiden seated in profile to the left, holding in her arms a sleeping child, both in characteristic costume.

Signed at lower left with the artist's monogram

Panel: *Height*, 32½ *inches; width*, 17 *inches*

MEISTER FRANCK

GERMAN SCHOOL

87. *BATTLE SCENE [FROM THE PUNIC WARS]*

A vivid massed composition of mounted and dismounted Romans and Carthaginians in deadly combat; banners flying in the breeze. Background of a ribbon of blue mountains.

Height, 32½ *inches; length*, 41 *inches*

SIR GODFREY KNELLER [Attributed to]

British: 1646—1723

88. *PORTRAIT OF THE EARL OF CLARENDON*

Erect three-quarter-length bewigged figure of the young nobleman wearing a fur-trimmed green hunting costume. In his right hand he holds the leash of a greyhound, whose head appears at lower right. Indefinite background of foliage and blue sky.

150.

Height, 45 *inches*; *width*, 34½ *inches*

EARLY GERMAN SCHOOL

Pass

89. *THE CIRCUMCISION*

Interior of a Gothic church, exhibiting in the foreground the circumcision of Our Lord. Standing at left are the Virgin Mother and St. Joseph, and around the sacred group, other figures.

Height, 46 *inches*; *width*, 36 *inches*

LOUIS LINDAU

Viennese, XIX Century

90. *PEARL OF THE HAREM*

Within a shaded interior, seated upon a low draped divan, are the well modeled forms of two women of the harem, one partially draped, the other nude.

110.

Signed at lower left, Lindau, Roma, and dated 1862

Height, 39 *inches*; *length*, 48 *inches*

HYACINTHE FRANÇOIS HONORÉ RIGAUD
[Rigaud-y-Ros]

French: 1659—1743

91. *LA DUCHESSE DE BOURGOGNE*

Looking toward the observer is the three-quarter-length seated figure, gorgeously robed, her hair falling in ringlets to her shoulders. She wears pearl earrings and a *collet* of pearls, and an embroidered blue *décolleté* dress trimmed with lace. Her left arm rests upon an ermine-lined crimson mantle; her right hand caresses a King Charles spaniel. Neutral background.

Height, 50 *inches; width*, 40 *inches*

THOMAS HUDSON

British: 1701—1779

92. *PORTRAIT OF THE DUKE OF MARLBOROUGH*

Three-quarter-length standing figure of the Duke, wearing a curled peruke, posing before a crimson drapery, his left arm resting upon a balustrading. At the lower left corner is a small terrier and above is a vista of trees.

Height, 49 *inches; width*, 39 *inches*

ALLAN RAMSAY, R.A.

Scottish: 1713—1784

93. *PORTRAIT OF LADY GRANT*

Three-quarter-length figure of a statuesque lady seated amidst landscape, wearing a *décolleté vieux rose* gown and a mantle of shaded sapphire-blue. Her left hand rests upon a basket of flowers.

Height, 50 *inches; width*, 40 *inches*

[END OF SALE]

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